

# Sets in Order

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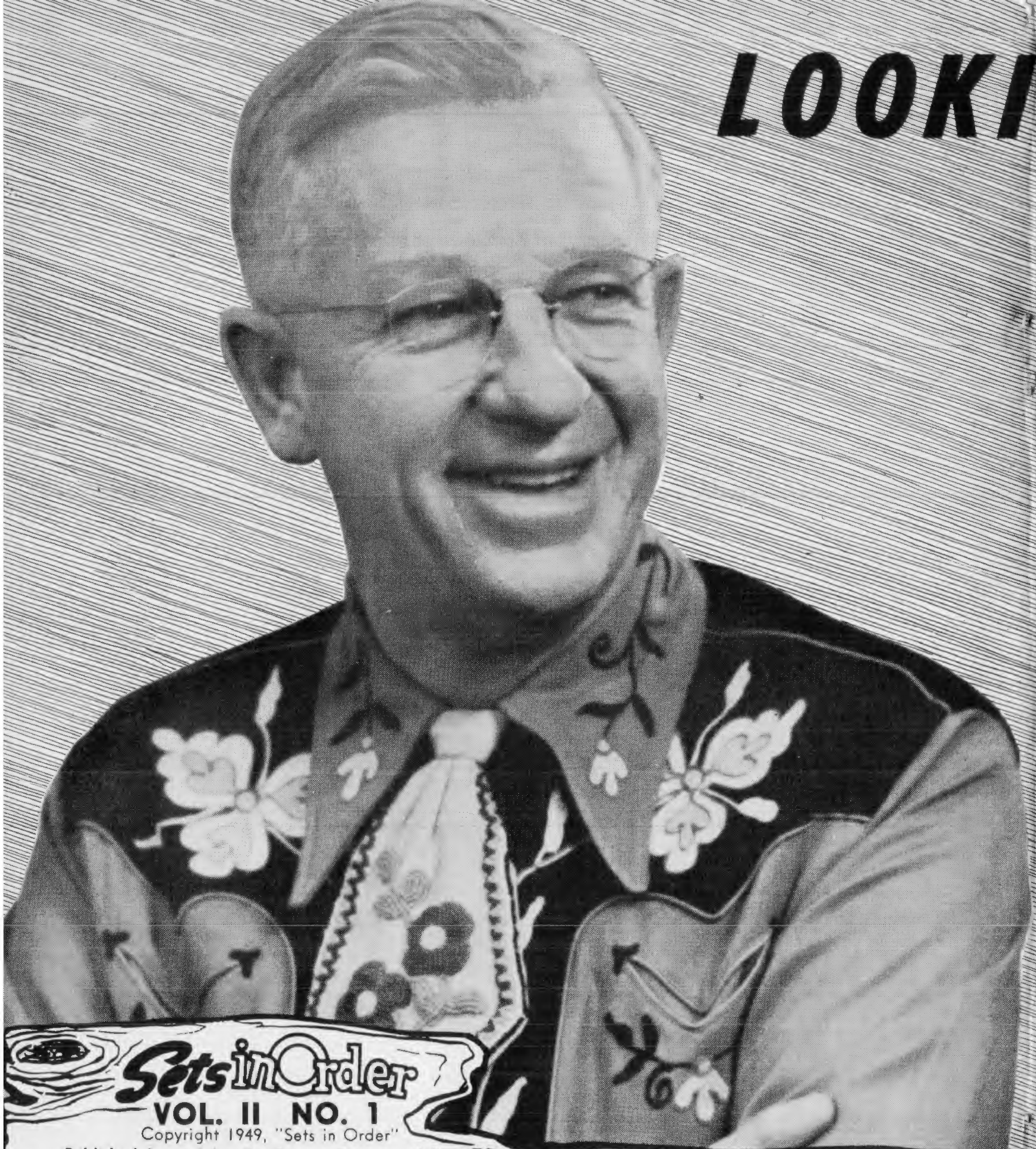
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*The Magazine of Western Square Dancing*



# LOOKI



## *Sets in Order*

**VOL. II NO. 1**

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Published by and for the Square Dancers of Southern California and for the general enjoyment of all.

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# NG TOWARD 1950....

*by Dr. Lloyd Shaw*

**W**E WANT to congratulate Sets In Order on its first phenomenal year of publication. But more than that, those whom we really want to congratulate are the thousands upon thousands of enthusiastic square dancers who have made such publications not only necessary but almost imperative. It's those marvelous folk in every part of the country whose contagious enthusiasms have swept hosts of new dancers into our joyous way of life that we really want to congratulate.

It has been as exciting as the year of the Gold Rush. It has been truly another "Forty-nine". But unlike any other gold rush the world has ever seen the people have found the gold in their own back yards. They have found the precious stuff in their own individual communities. They have found the pure gold of friendship and joy and recreation that really recreates. And they have found it right at home.

The same story comes to me from all over the country. It has been a marvelous year of growth and joy and accomplishment in the Square Dance World.

But let us remember that it was the year after '49 when they really settled down and developed their fabulous finds. They staked out their claims in '49, but they started to build an Empire in '50. Remember '49 is only the challenge, '50 will be the triumph. In Square Dancing this will be THE YEAR!

Selfish individuals, big business with its gleaming silver eyes blinking at the possible profits, may cut in and try to take us over. Crafty commercial schemers may try to seize our birthright. The Big Boys may try to jump our claims. But if we keep simple and sane, if we keep laughing joyously and keep our game clean, nobody can touch us, nobody in the world.

What a thrill! What excitement with the turning of the New Year! Here they come, as in those days after the gold rush, thousands and thousands of them, "from the furrow and from the counting house", "from the cities and the farms", across the sterile plains of meaningless living, eager for the laughter, the fellowship, the riches of our way of life. Open your hearts, open your arms to them!

This is *the* year!



# THE ROUTE

(As it appears in "Square Dancing—for Intermediates"—Osgood-Hoheisal, 1949)

## **First and Third Bow and Swing**

### **Promenade Half Around the Ring**

No. 1 and No. 3 promenade around outside, just exchanging places.

## **Right and Left Thru Across the Set**

### **Turn Right Back—You're Not Thru Yet**

No. 1 and No. 3 R. and L. thru back to home position.

## **Two Ladies Chain Across the Way**

### **Chain 'em Back—Don't Let 'em Stay**

No. 1 and No. 3 ladies chain over and back.

## **Same Two Couples Out to the Right and**

### **Circle Four—You're Doing Fine**

## **Now Open Up Into a Line**

No. 1 goes to No. 2 and No. 3 to No. 4 and circle almost once around and then No. 1 and No. 3 gents let go of their corner ladies' hands opening into two lines of four facing one another. No. 1 and No. 3 should be at the end of the line closest to their home position. Lines are on No. 2 and No. 4 sides of square.

## **Forward Eight and Back You Go**

### **Forward Again for a Do-Sa-Do**

Two lines go forward and back, then forward again for a do-sa-do with opposite person.

## **Now Right and Left Thru Across the Set**

### **Then Right and Left Back—You're Not Thru Yet**

No. 1 and No. 4 right and left thru and No. 2 and No. 3 do same. Then back.

## **With a Ladies Chain Across You Go**

Two ladies chain across the set—No. 1 with No. 4 and No. 2 with No. 3.

## **Chain Along the Line and Don't Be Slow**

The two ladies chain along each line. No. 1 lady, who is now with No. 4 man, chains with No. 2 lady, who is with No. 3 man, and No. 3 lady, who is with No. 2 man, chains with No. 4 lady, who is with No. 1 man.

## **Across the Set You Chain Once More**

Two ladies chain across the set—No. 1 with No. 4, and No. 2 with No. 3.

## **Chain the Line as You Did Before**

Chain along the lines of four. No. 1 with No. 2 and No. 3 with No. 4.

## **Swing on the Corner a Little Bit Hard**

Swing corner girl.

## **Now Swing Your Own in Your Own Back Yard**

### **Allemande Left, etc.**

*Repeat for couple No. 2 and No. 4.*

# THE TEXAN WHIRL

(Basically as presented by Gus Empie and the Idaho Brush Hands  
in Lewiston, Idaho, September 9, 1949):

**Gents to the center and back to your Jane**

Four gents step to center, then back to positions.

**Ladies to the center and form a ring**

Four ladies center and form a ring, circle left, once around and back to position—keep circle.

**Circle left and don't get lost**

**Gents step in with a right hand cross**

Four gents star by the right just in front of their partners and with their hands over the girls' hands. Ladies circle left and men move star in same direction.

**The ladies turn with a Texan Whirl**

**Now join your hands and 'round the world**

Four ladies release holds, make separate left-face pivot turns just quickly enough for the men's star to have moved one place. The ladies come back into their circle, this time just one place behind the position where they circled before. Keep circle and star moving.

**The ladies turn and come back in,**

**Join your hands and you're gone again**

The girls break and twirl again, joining circle between the next two men.

**The ladies turn to the left once more**

**Join your hands and around the floor**

Repeat ladies action again.

**Now the ladies turn with a pretty little spin.**

**Join your hands and you're going again**

Repeat ladies action.

**Now listen gents, cause you should know**

**It's time to break with a do-paso**

Men take left hand of their partner who is just behind them and break the star and circle with a partner left, corner right, and back to own.

**Now back to your own, with a pretty little turn**

**And promenade and watch 'em churn.**

Finish do-paso, turning partner in place and promenade to home.





During the last twelve issues of *Sets In Order* we've attempted to do reviews on records published in Colorado, California, Texas and a few other spots but we've always been a bit choosy in making the selections for the "guinea pigs" each month. With the literally hundreds of new Square and Round dance records being pressed today it's quite obvious that but a few will get reviewed and for that reason we've maintained this policy: Rather than taking up space to tell folks what we might think is wrong with a certain record we'll just stick to records we think are above average and can therefore recommend. Even then it's a bit rough trying to hit all the good ones but we also think it's a rather nice square dancing policy to not say anything unless what we can say is good.

\* \* \*

And speaking of good (and getting back here to the subject of records) the OLD TIMER Record Company of Phoenix, Arizona has just released a two-sided answer to a caller's prayer. Featuring the work of Roy Sexton and his Arizona Hoedowners (fiddle, guitar and bass) the two tunes on record 8010 are strictly "callable".

The first side (A) is Saturday Night Break-down with a melody, though a bit repetitious, entirely "out of this world" when it comes to calling pleasure. One very ingenious device used by the manufacturer is the labeling of each disc with the information each caller wants to see.

On this particular record it lists the tempo as: 134; the key as "C"; and the playing time: 3:35.

Side "B" Halfway is equally good with its vital statistics listed as Tempo: 129; Key "C"; and playing time: 4:04.

In many records the rhythm instruments predominate to such an extent that the melody is completely buried in a constant "boom-boom" that tends to take away from the dancer's pleasure. There are still more platters that present a beautiful melody which offers no support to the caller in the way of rhythmic assistance.

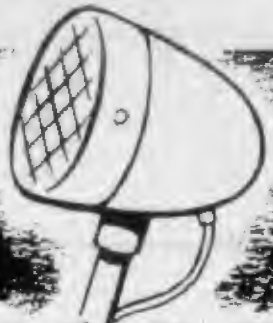
In the case of these two Old Timer numbers just the right "mix" is accomplished. While the tune is very whistleable it is never allowed to overshadow the bass beats. Neither the rhythm nor the melody detract from one another but rather seem to blend into a most enjoyable arrangement.

\* \* \*

Now, here again a warning before leaving the subject completely. No two callers call entirely alike. Some may be of the same type and enjoy the same types of music but there are so many tastes to satisfy. One caller may be completely "sold" on the particular arrangement used on Cliffie Stone's "Ragtime Annie" while another would become entirely lost until he had his "Honest John" on Decca's 12 inch. So lies the fallacy of recommending records to callers who each have their own particular calling style. However, give these new records a try and let your dancers have a chance to hear a new tune for a change.



# *The* **SQUARE OF THE MONTH**




## **Wayne Donhoff**

Eight years of square dancing with other Southern California enthusiasts formed the foundation for Wayne to answer the demand for callers at the turn of 1949. Jack and Gracie Hoheisal offered helpful guidance and encouragement, and Wayne's wife, June, who helps teach round and circle dances, is a wondrous asset, especially, to quote Wayne, "to keep the halo from becoming too tight around the forehead."

Wayne and June met in the entertainment field, married, have a son, Ronald, and a daughter, Diane, and now the whole family joins in the fun of square dancing.

Wayne has a particularly deft way with singing calls and his calling "beat" takes him all over the San Gabriel Valley Association area, as well as into Long Beach.

Herewith is printed "'The Sidewinder'", written by Wayne's brother Johnny, and introduced by Wayne at Pappy Shaw's July 1949 class in Colorado Springs.

## **The Sidewinder**

### **INTRODUCTION ONLY:**

Swing your partner if you can find her  
Let's all dance the Old Sidewinder

Ladies to the center and back to the square  
Four ladies move to center and back to place  
And the gents swing 'em once and leave 'em there.

Go to the left with a left hand whirl  
Four men go to their corners with a left hand around.

A right hand around your own sweet girl  
Men back to partner with a right hand around.

Back to the left in the same old way  
A right around home but don't you stay  
Men complete a second figure eight between corner and partner.

Now go to the right and swing with the left  
Four men go to their right hand ladies with left hand around.

A right around home and you're not thro' yet  
Men back to partner with right hand around.

Leave those girls and the gentlemen star  
Men make a left hand star in center of square.

Almost home but not that far  
Meet your corners with your right hand  
Men come out of star with a right hand to their corners, taking 2 steps.

Then back with the left like a left allemande  
Men reverse directions with a left hand all around their corners.

Meet your partner with your right wing  
Then it's hand over hand with the dear little things  
Grand right and left.

Now meet your honey with a dishrag loop  
Then head for the south in the old Ford coupe

Meet partner with dishrag turn and then reverse directions around ring.

Shuffle along till you find your pard  
Now box the gnat in your own backyard  
Meet partner with a "box the gnat" and reverse directions again.

Hand over hand till you find your maid  
A right hand around and a corner promenade

Meet partner with right hand around and men promenade corner girl.



# SO YOU'RE GOING TO VISIT IN TEXAS!

Anyone who has been square dancing for any length of time realizes that folks living in different parts of this country of ours have developed their own styles of the dance. These characteristic differences, while sometimes very slight can be just enough different to throw the uninitiated visitor, anxious to show off his own local skill, into a complete stage of "Do-si-dumbness."

At any rate, to help overcome this, one caller, Rickey Holden of San Antonio, Texas, has just produced a small booklet, which should help those touring down Texas way to hold their spot on the floor. The booklet, designed primarily as a guide to the new Folkraft-Rickey Holden square dance record album is aptly titled "Square Dancing Texas Style—A Guide to the Perplexed."

Here, in part, is the glossary of Texas Square Dance Terms as it appears in the booklet:

**ALL AROUND.** See *sashay*.

**ALLEMANDE LEFT, LEFT ALLEMANDE, LEFT TO YOUR CORNER.** Present left hand to corner, move once completely around and *back to place*. This almost always precedes "grand right and left". Firm grip is most important: don't be a flabby fish!

**BACK TRACK.** See *grand right and left*: (3) *turn back*.

**BALANCE.** Usually a smooth courtesy bow in Texas. Sometimes the movement is slurred into a "bounce", the way the word "balance" is in the mouths of some callers, but supposedly it is quite smooth. In Houston area ladies twirl while holding partner by right, then curtsey.

**BAR.** An imaginary spot where the ladies are directed to rest while the gents fiddle around in the center. Probably this is a "bar" only because it rhymes nicely with "star".

**BOW, HONOR, SALUTE.** Style depends on the time allowed by caller. Sometimes just a nod is possible, other times a deep bow.

**BREAK AND TRAIL.** Called during *circle left*. Everyone drop hands to *break* the circle, do a *right face* and move around counterclockwise in "Indian style" with each lady in front of her partner.

**CATCH ALL EIGHT.** For any particular couple this means give right hand to partner, turn half way round (180 degrees clockwise) and *stop*. Wait for the call! Give left hand to partner, turn back that half (180 degrees counterclockwise) and also all the way around (360 degrees counterclockwise), and end up back in home position where you started. (You are now facing your corner).

**CIRCLE, CIRCLE LEFT, RING.** (Refers to the number of people in the circle—*circle 4, circle 8, etc.*). The people involved join hands to form a closed circle and move to the left. Always circle to the *left* unless otherwise called. *Circle half* means go just half of the complete revolution.

**CORNER, CORNER LADY (GENT), LEFT HAND LADY.** The person standing next to you in the square who is not your partner. For each gent it's the lady on his left. For each lady it's the gent on her right. No matter who or what she may have been to him originally, a gent's "corner" at any given time is always (a) the lady on his left as he stands at any given position in the square, or (b) the lady he meets with the right hand in a *do si do*.

**DO SI DO - Texas style.** Give left hand to partner and turn once completely around. Give right hand to corner and turn once completely around. Continue this sequence of partner left, corner right until some indication of the end is called—*one more change, etc.* Any number of couples—two, three, four, or even a hundred—may *do si do* this way. Remember, always *do si do* with the persons immediately on either side of you—the person on your right and the person on your left—nobody else! Ideally the call *one more change* should come as you are just leaving your partner—the *one more change* be-



ing *corner right and partner left*. If, as often happens, all the squares are not together, the usual rule is: (a) If you are with or just leaving partner, go to corner, back to partner and stop. (b) If you are with or just leaving corner, go back to partner and stop.

**FORWARD AND BACK, FORWARD UP AND FALL BACK.** This movement always involves *four* steps forward—toward the center of the square—and *four* steps back. Sometimes the movement is three steps forward and *bow*, then four steps back to place.

**GRAND RIGHT AND LEFT, RIGHT AND LEFT GRAND.** Everyone face partner and give right hand to partner. Walk past partner in the direction you are facing and progress around the contour of the square, with left hand to next, right to next, left to next, etc., hand over hand as if you were climbing a rope. This is the normal direction of progression wherein ladies progress clockwise and gents counterclockwise. In Texas the policy is to call something each time partners meet in a *grand right and left*. If nothing is called most people will *promenade*. There are well over a score of *possible* calls which may be used when partners meet in a *grand right and left*.

1) **PASS RIGHT BY, ALL THE WAY AROUND.** Do not stop when you meet partner: keep right on progressing the way you are going in the *grand right and left* until you meet partner the next time.

2) **PROMENADE.** See entry for *promenade* in this glossary. Almost every *grand right and left* winds up with this eventually—no matter what combination has gone before.

3) **TURN BACK, TURN RIGHT BACK, BACK TRACK, GO THE OTHER WAY.** Meet partner with right hand and turn half way around (180 degrees clockwise) so each person is facing the opposite direction, and *grand right and left* forward in the direction you are facing after you turn.

4) **ONCE AND A HALF, ELBOW SWING, ELBOW TWIST, ELBOW CLUTCH.** This is an interrupted *grand right and left*. Progression is *as usual*, except that everyone hooks elbows with each person he meets and turns once and a half around before progressing on to the next. Face partner, hook right elbows, turn once and a half around with partner and progress *as usual* on to the next. Hook left elbows with the next,

turn once and a half around and progress again. Keep on like this until partners meet each other.

The question often arises, "Why is it called once and a half—isn't it just *once* around?" The answer is, "No, it is once and a *half*!" If you turned exactly once around you would be back where you started, and the person with whom you hooked elbows would be standing in the way, blocking the path. You must take that additional *half* turn to progress to the next person.

You may step into this figure going either way in a *grand right and left*—either the normal direction of progression, where gents progress counterclockwise and ladies clockwise, or the abnormal direction, where gents progress clockwise and ladies counterclockwise. Remember that you keep on progressing in the direction you are going when you step into this, whichever direction it may be.

6) **GRAND LEFT AND RIGHT.** A *grand right and left* in the abnormal direction where gents progress clockwise and ladies counterclockwise—left hand to corner, right to next and continue progression.

**HOME, HOME POSITION, ORIGINAL POSITION.** The original position of any person in the square. The spot you started from.

**INDIAN STYLE, OSAGE STYLE.** Progress around counterclockwise in single file with each lady in front of her partner. This may be preceded by *break and trail* or *promenade*—sometimes called *promenade single file*. Occasionally everyone will war whoop during this. Former residents of the Osage Indian country insist that the idea of this is all wrong; the Osage brave would *never* permit the squaw up front. But you'll hear the call this way even so.

**LADIES CHAIN, TWO LADIES CHAIN.** Two couples face each other. Ladies walk forward and give each other right hands, walk on past and give left hand to opposite gent. Each gent take the lady's left hand in his left hand, put his right arm around the lady's waist and pivot her so she moves forward (counterclockwise) once around. Two ladies clasp right hands again, walk on past and give left hand to partner. Each gent put his right arm around this lady and pivot her so she moves forward (counterclockwise) once around. Everyone is now "home".



LADIES' GRAND CHAIN, FOUR LADIES CHAIN, FOUR LADIES GRAND CHAIN. All four ladies *chain* at once. All four ladies cross right hands in a *star* and go half way around the square and present left hands to opposite gent. Each gent take the lady's left hand, put right arm around the lady's waist and pivot her (counterclockwise) once around. Ladies go back into a right hand *star* and return to partners with same left hand pivot.

OPPOSITE, OPPOSITE LADY (GENT). The person of opposite gender in your *opposite couple*. For each gent it's the lady, and for each lady it is the gent of the couple on the opposite side of the square. No matter who or what she may have been to him originally, the lady across the square from a gent at any given time is his *opposite* and he is her *opposite* also. In the case where all four gents are supposed to *swing your opposite*, each gent will find the easiest way to his opposite is to follow the gent on his left—to move clockwise to that *opposite*. Moving this direction is easiest because it is the shortest way. Therefore it is faster and preferable to other possible paths of motion, such as (a) colliding with each other trying to figure out who's going where thru the center, (b) moving counterclockwise to the right, which is the longer harder way.

PARTNER, TAW, HONEY, DAME, MATE, SISTER-IN-LAW, THING—or almost any term which (a) rhymes nicely and (b) expresses a certain fondness. No matter who or what she may have been to him previously, a gent's partner at any given time is always (a) the lady on his right as he stands at any given position, or (b) the lady he meets with the left hand in a *do si do*.

PROMENADE, SAIL, TRAVEL, TROT, HEAD SOUTH—or any verb of directed motion. Texas uses the skating position—right hand in right, left hand in left. Standard arrangement is right hand under left: this gives the gent a certain measure of control over the lady if he examines and utilizes this arrangement fully. Gent takes lady in this skating position and the couple move counterclockwise around the contour of

the square and stop at the gent's home position. It makes no difference where anyone is to begin with; each gent take the lady he's with and start moving when this call comes. Move counterclockwise until you reach "home", then stop. Generally speaking, whoever winds up as a gent's "partner" at the end of a *promenade* is also his "partner" for the next change of the dance. If a gent is to *promenade* corner at the end of a figure, he may actually travel  $1\frac{1}{8}$  of the way around the contour of the square. This is considered *once around*.

RIGHT AND LEFT THRU. Two couples face each other. Move forward and pass thru each other—ladies on the inside, gents on the outside, "bread-and-butter" style. Ladies brush right shoulders with each other in the center. Each gent take lady's left hand in his left hand, put his right arm around lady's waist and pivot her so she moves forward, counterclockwise, the way the gent's arm is pushing. Pivot her half-way around so the two couples are facing each other again. This pivoting around is sometimes called a *turn back*. The two couples repeat the same thing to complete this figure: go forward and pass thru, and each gent pivot his lady around counterclockwise so that each couple is back where it started.

SASHAY, ALL AROUND, SEE SAW. This is the Texas equivalent of the Eastern *do si do*. For a particular lady and gent: gent move completely around the lady—start moving outside behind the lady and return inside in front around to place. The lady moves also—start moving inside in front and return outside behind around to place, (everywhere except Dallas where gent starts inside in front and lady starts outside behind). Remember: *both people move! All around your left hand lady, see saw your pretty little taw*, which very often precedes *allemande left*, is exactly equivalent to *sashay corner all the way round, sashay partner all the way round*.

SCRAMBLED EGGS. A mixture of several figures or variations thrown into one dance. Often an extemporaneous grouping of figures by the caller.

## EDITOR'S NOTE

The above is intended to help dancers from one part of the country mix in happily with those in other parts, this time, Texas. If your

area has a glossary of terms for figures that might vary there, please send it in. We'll be glad to have it.



# IN

# OKLAHOMA

*(Note: Not able to attend all the wonderful Square Dance Doings all over the country, Sets in Order is always quite complimented when news of such an event is steered into its offices. For this report on the big Festival of Oklahoma Style dancing, we are indeed grateful to Ed Gilmore who was on hand for the "Big Show"—Editor)*

ONE huge dance floor was not nearly enough room for the dancers, so the folks running the third annual Square Dance Festival, December 3, 1949 in Oklahoma City put into use two of the largest available dance surfaces in the city.

Still the room wasn't nearly sufficient. Attendance approximated 5000 dancers who were forced to sit on the floor during the intermissions in order to hold space for the next set. About 1000 filled the main floor of the large Municipal Auditorium while another 1650 danced to an entirely different program going on at the same time in the "Zebra Room" of the same building.

Two fine Square Dance bands furnished the music and more than thirty callers alternated to lead the dancers. An impartial viewer, supplying news for Sets In Order remarked that, as a whole the callers were good and had lots of personality. However, there appeared to have been an emphasis on overdoing the showmanship angle.

The tempo of the dancing was reported to be even faster than that danced in Southern California — from about 140 to 150 metronome beats per minute, some even faster.

The dancing style in Oklahoma City was almost identical with the style used by dancers in Southern California. A noticeable difference was the twirl partner at the beginning of the right and left grand. (However the State is divided on this) and gents do two twirls on the do-si-do and balance with each lady.

## Dances—"A Rose by any other name"

With the exception of perhaps a few dances, the figures danced at the Oklahoma meeting

would offer little trouble to the experienced California dancer. Such names the Arkansas Traveler, Spinning Wheel, Shoot that Pretty Girl, Texas Star and Rose of San Antone were among the fifty danced. The out-of-stater might have had trouble with a few names, however some fancy titles only masked other dances done, under other names in other parts of the country. A few examples might include: "Oklahoma Cyclone" (Texas Tornado), "Cowboy Loop" (Rip n'snort, collective), "Denver Wagon-wheel" (Double Arch), "Dip and Dive" (Inside Arch), "Scale the Wall" (Forward six and pass right through — gents go around outside and back), "Shu Fly Swing" (first half "Birdy in Cage" and seven hands 'round, but much faster with active gent in center), and "Glory, Glory Oklahoma" (hmmmmm).

## The Dancers

Oklahomans are wonderful people and good dancers! They are smooth, style conscious, costume conscious and fun conscious. Among the workers names were a whole team headed by Merle Fernberg, General Chairman of the doings and Chal Snyder, President of the Oklahoma Assn. The callers included such familiar monickers as Homer Howell, Inez Patterson, Leonard Lee, Grady Wilson, Ricky Holden, Jack McCormick, Everett Wolfe and many others. Representing California were Ed Gilmore and Terry Golden (formerly Colorado Springs and Taos, N.M.) from the Cow Countries (Yucaipa, Calif.). Ed presented Jim York's Westchester Allemande (see page 25) and Terry had the folks enjoying his patter and the "Angleworm Wiggle."



# ISLAND TWISTERS THROW A PARTY



*Probably a Hawaiian horse, no doubt.*

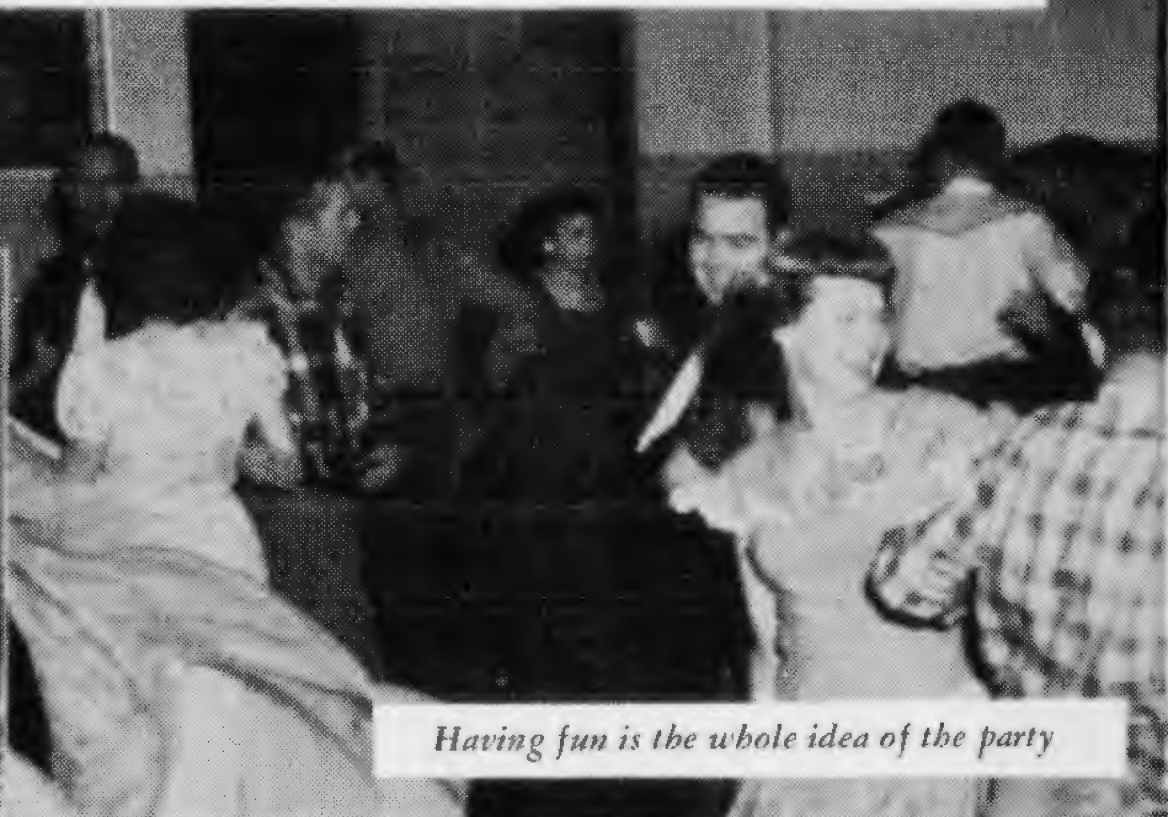
You'd think Square Dancing was one big party all the time just judging from the smiles on the faces and the sounds of gayety that mark almost every dance session whether it's a beginning class or an advanced style class.

However, when square dancers do throw a party it's bound to be remembered for a long time to come. Take the club known as the Island Twisters in Long Beach, California, for example. Last November 29th they "Threw a Party".

There's no need in trying to describe it all. Just look at the pictures. An *exhibition* on horse back, special costumes and dances patterned to fit the occasion all added to the fun. Caller Ted Roland even got in the swing of things with silk "topper", swallow-tail coat and white tie. Purpose of the dance was FUN. Folks seem to think this purpose was accomplished.



*'Way back for the Jessie Polka*



*Having fun is the whole idea of the party*



*"Right and left thro' the stable door  
With the pair at the other end of the floor."*





*Equestrian promenade*



*Chow down. Oh boy!*



*"See here, youse guys, and listen to me call;  
Put dat boidie in the cage and coicle 'round d'ball."*



*Yum-yum! The question is, "which kind?"*



# 'ROUND THE

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood will be a regular feature of "Sets In Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 152 North Swall Drive, Los Angeles 48, California.)

## Santa Maria Round Up

Any square dancers' get-together can be adjudged a complete success when, at its conclusion, people begin asking, "when do we have another?" That happened on November 26th in Santa Maria, the beautiful little town halfway between Los Angeles and San Francisco, when everyone was still mentally spinning from the first Round Up at Veterans' Memorial Hall. About 500 dancers participated, coming from Santa Barbara as well as from Santa Maria and the small towns surrounding it. The program of squares and rounds was spiced with three exhibitions. One was by Junior High youngsters doing Indian Style; one a well-styled Yucaipa Twister; and one was a smooth Skater's Waltz. Paul and Dorothea Nelson M.C.'d, and Santa Maria's own callers, Joe Bell and Steve Fairchild performed, as well as several visiting callers from Santa Barbara. Now everybody's just waiting for the next Round Up.



## Cross Country Capers

Mert Taylor, of Los Angeles, is one of those fortunates who is required by his job to take periodic trips across country. He gets a chance that way to dance in with varied and interesting groups along the way. His fall trip was marked

by dancing in Santa Fe with Pat Pattison, in Colorado Springs with Rae Hope, and at Joe Lang's unique Hayloft in Denver. Mert found that Aspen, the Colorado mining town which is having a tourist boom, is taking up square dancing, too, and L. C. Waterman there has provided a place at his home that will accommodate four sets. Mert worked and danced his way east as far as Rockford, Ill., then back along Highway 66, dancing in Oklahoma City, Amarillo, and Albuquerque, covering over 6,000 miles altogether.



## Indian Service Whoops

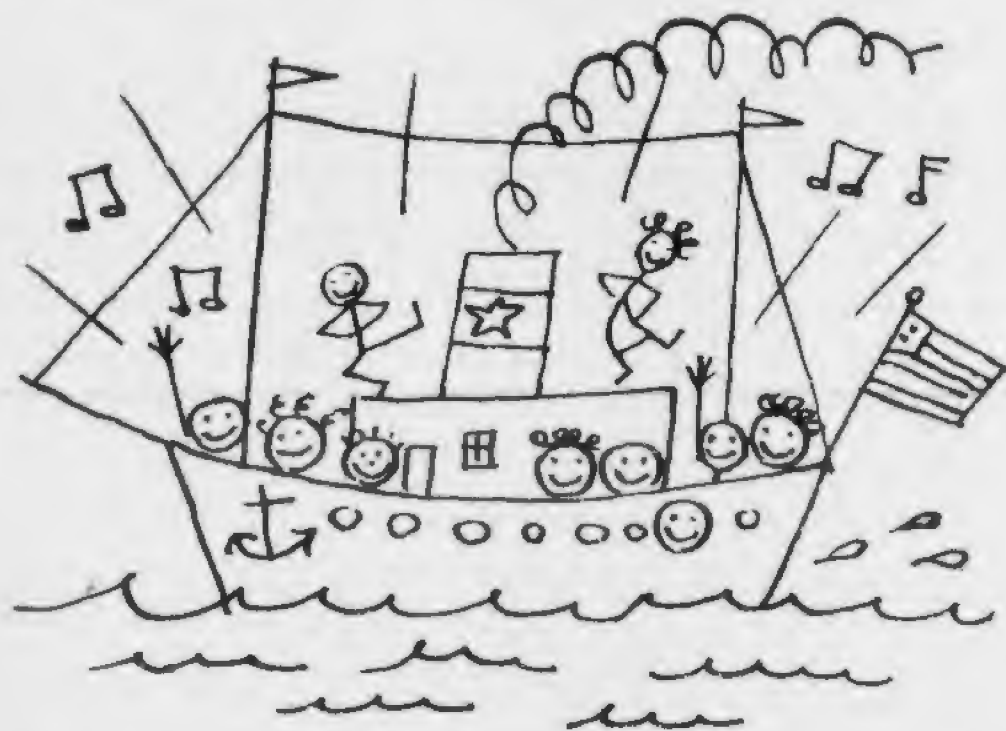
At the training school for Indian Service employees held last summer at Stewart, Nevada, Old Time Dancing was included for the first time and was among the most popular of the forty courses offered. Mrs. Ethel Babcock had in her class one hundred ten of the four hundred eight enrollees. On exhibit night spectators and dancers jammed the gymnasium and Nevada's Governor and Mrs. Vail Pittman were special guests. Thirty-two states were represented on the dance floor, and novice and experienced dancer whooped and romped together. Each evening would find class members getting together in some available space and working on the day's lesson. As the dancers returned to some fifty-six schools in the twelve states and Alaska where they were given assignments, they took with them enthusiasm for the squares and rounds, thus contributing to the ever-widening circle of square dancing.



# OUTSIDE RING

## Cruising Up the Sound

The Spokane, Wash., Spokesman-Review reports at length on a good-will cruise taken by twenty-eight local square dancers on a 75-foot boat during the late summer. Up past Vancouver Island they went to the Canadian towns and cities above Puget Sound, with no advance publicity whatever, but just starting their dancing spontaneously whenever they stopped. Square dance fans Pat Norris and his wife came up with the idea and the group, divided into three crews, took turns running the boat, under the watchful eye of a skipper.



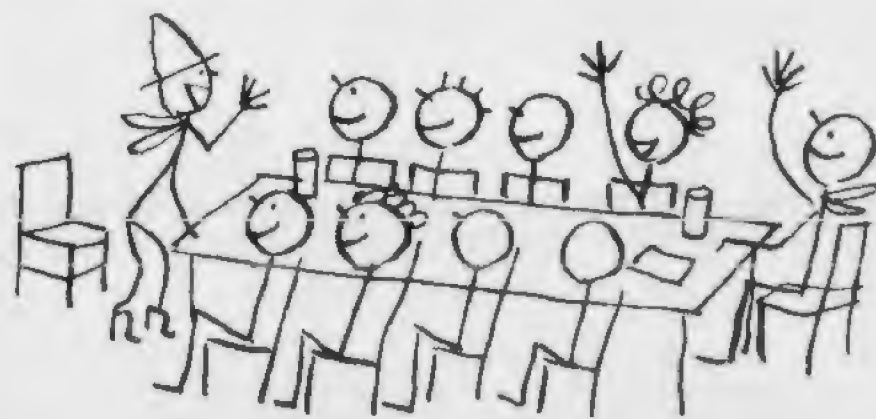
Their first stop was at Malibu Lodge on Princess Louisa inlet where they put on an impromptu dance called by Thad Byrne. Other guests at the Lodge were at first fascinated and then inspired to join in the dancing, to the delight of the colorfully costumed showboaters. Another stop was at Westmore Lodge. High point of the cruise was at Victoria, B. C., where the Y.M.C.A. was putting on their Dancing on the Green program in Central Park. Again the cruiser-dancers were an unexpected treat to the 1500 persons assembled at the dance, and before long were the center of attention. Each dancer grabbed a new partner from the crowd until hundreds were square dancing on the grass of the park. They were such an unqualified success they were invited to return next year and be a part of Victoria's annual dancing festival.

## At Oregon State

The Promenaders Dance Club and the Women's Physical Education Department of Oregon State College at Corvallis included a Folk Dance Jamboree with their week-end dance clinic in October, at the College's Memorial Union Ballroom. A hundred and seventy-two dance leaders from Washington and Oregon came to learn basic squares and mixers from Margo Florea, of Portland; more advanced square dances from Erma Weir, of the college. Their Jamboree program included nine squares and twelve American round dances as well as some of the European folk dances, giving a wide variety to the dancers.

## Idaho Brush Hands

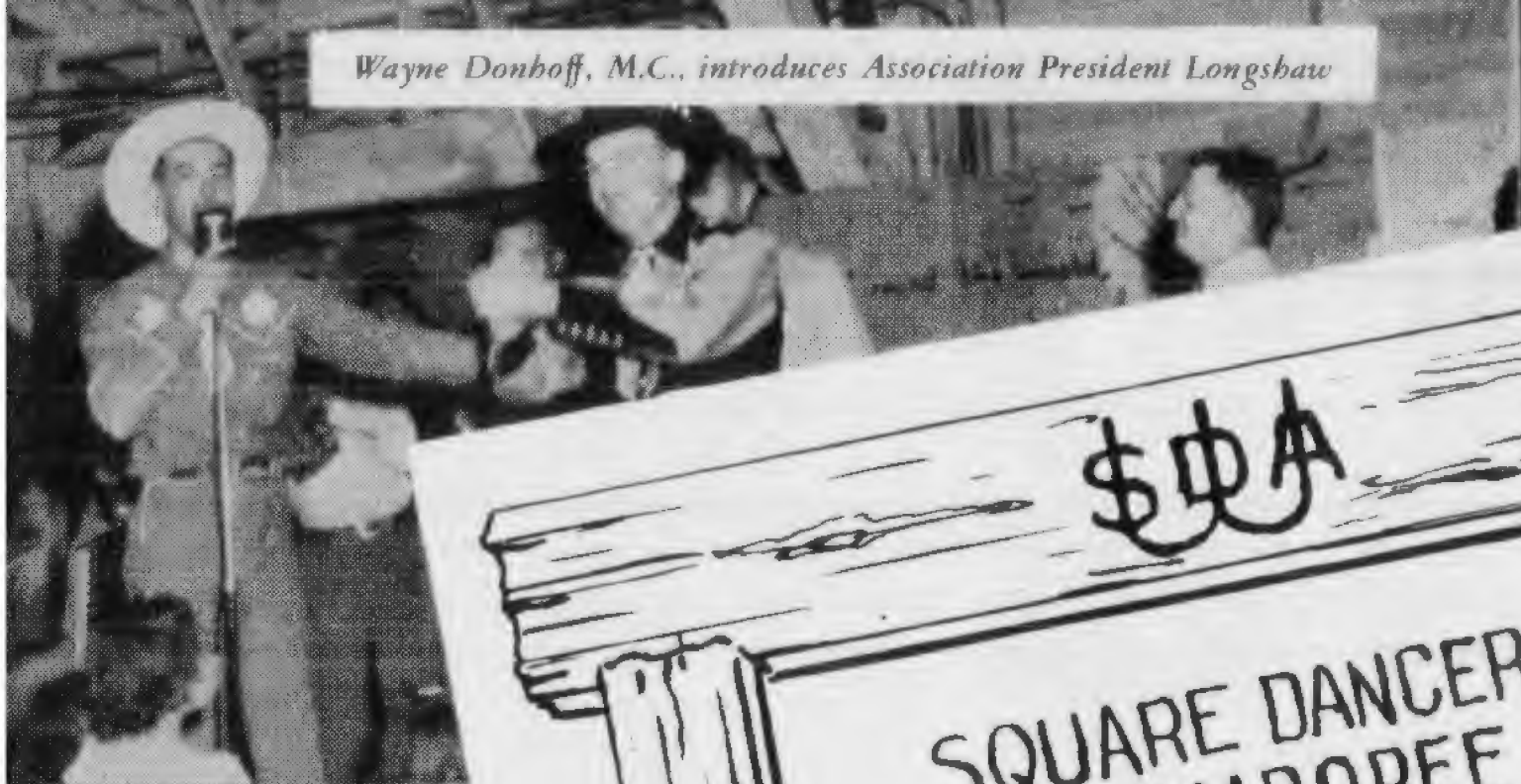
Gus Empie, of Boise, Idaho, has a demonstration set known as the "Brush Hands" working with him and putting on programs as far west as Coulee Dam, Washington. They act as a "slow motion" set in instruction courses, and exhibit new dances, too. They've also done various radio shows, particularly one to advertise the coming of Pappy Shaw's Cheyenne Mountain Dancers, who appeared in Boise on November 4th.



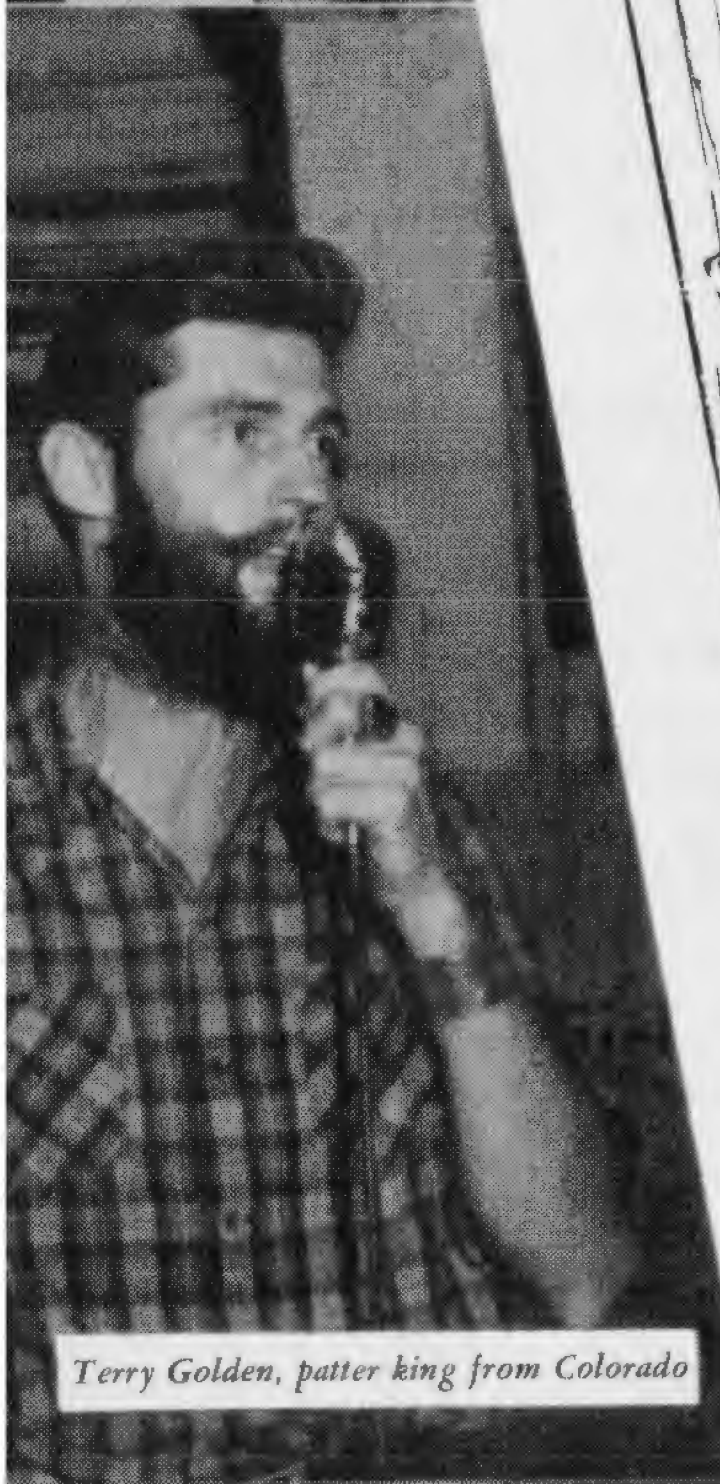
Sunday, November 6th, the Boise Valley Callers' Council held its first meeting. Gus is chairman of this group and they hope (1), to bring about uniformity in use of terms; (2), to establish a better understanding among callers and dancers as to the execution of various figures; (3), to agree on the release of new dances during the winter season; and (4), to publish standard instructions and calls for use of new callers and provide for adding new material as dances are released.



Wayne Donhoff, M.C., introduces Association President Longshaw



Texas Schottise



Terry Golden, patter king from Colorado

# SQUARE DANCERS JAMBOREE

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AFTERNOON  
2:00 TO 10:00

THEY used to tell us about how our hardy grandparents would, every so often, pull an all night square dance that started as the sun went down and continued till it was time to do the milkin' the following morning. Maybe that sort of talk established a challenge. Maybe it's just that Square Dancers are crazier than anybody. Whatever it is, it all boils down to one fact: the square dancer of today just can't get enough of his hobby.

Take the Square Dancers Jamboree sponsored by the Western Square Dance Association of San Gabriel Valley held at Sunny Hills Recreation Center in Fullerton last November 20th. Twenty-one callers, two orchestras and a couple of thousand square dancers danced from two in the afternoon till almost midnight, taking time out for supper, and still clamored for more. The folks who were on hand said the party was terrific. Dance exhibitions, a novelty or two and an atmosphere of real "barn flavor" all added to one of the most successful Square Dance gatherings ever held.



Eatin' time — between sessions of the dance



Hoop and Holler kids do just that as Jack



# Sets in Order

GREEN SHEET

OF LOCAL SOUTHERN CALIFORNIA NEWS

VOL. 1, NO. 1

JANUARY 1950

## NEW "SETS IN ORDER" SUPPLEMENT INTRODUCED TO LOCAL SQUARE DANCERS

### DANCERS TURN OUT TO TRIM FLOAT

There's always a first time and this year will be the initial introduction by any Square Dance group of a float in the world famed Tournament of Roses Parade in Pasadena on New Year's Day.

Sponsored as an official activity of the Western Square Dance Association of San Gabriel Valley, representatives of all the member clubs in that area (as well as in the outlying areas) have contributed time and ideas to make this float impressive upon all those who see it on New Year's day or see pictures of it in their local papers during the weeks to come.

"Big Gun" on the planning stages of the float was Alan Dunn, Chairman of the project, who spent more time under the decorating tent than in his own home. Cooperation was the key word during the entire "readiness" program and was very evident during the special fund-raising dance given at Mark Keppel High School on December 30th. — (Neil)

### FUN! — MAIN OBJECTIVE OF YO YO CLUB

Speaking of original ideas—Jim Munyon and company recently worked out a novel routine which he incorporated as a part of the YoYo Club's Special Christmas Party.

All the dancers wore special Christmas wrapping tags, the girls wearing ones bearing a picture of a girl and the men one showing a snowman. These were used for identification and simplified the mixing and added to the friendly spirit. Four of the women's tags had pictures of angels while four of the men's had Santa Clauses. For one novelty dance this Square was called up and were put through some rather impossible figures to the general enjoyment of all. — (Kugler)

Wow! What next! Here is the first and experimental issue of "Sets In Order" Green Sheet, and here's what it's all about.

When Sets In Order started out a little over a year ago there were about 175 Square Dance Groups in the Southern California Area. Calling for these clubs were somewhere in the neighborhood of 37 callers and guesses figured that the total number of dancers was something like 5 thousand.

You've heard the next chapter. Today there are between 6 and 700 clubs, about 300 callers and maybe 50,000 or 150,000 dancers, who knows? New clubs are forming every day and hardly a week goes by without a new group of individuals getting the urge to call.

It's hard to say just where it all goes from here, but as square dancing grows and as Sets In Order grows it's quite apparent that something has to be done to keep a finger on the local scene as much as possible.

Subscribers in almost all of the 48 States (and more coming in everyday) plus the increased amount of general-interest news on Square dancing has kept lots of the Southern California news in almost capsule form and even squeezed it out altogether in some instances. With the idea that Southern California dancers would like to see more local news the editors of Sets In Order have "dreamed" up the GREEN SHEET. Designed to pass on all that is good in local square dancing news this little supplement may become a regular supplement to each issue of Sets In Order.

Be sure to let Sets In Order know if you would like to see this project continued. You can call (CR-55538) or write (152 N. Swall Drive, L.A., 48) if you have any suggestions or criticisms and if you'd like to see more of this sort of thing.



## ASSOCIATED SQUARE DANCERS STILL EXPANDING

Each week, new applications for membership in the Association continue to come in until there are now approximately 127 registered clubs meeting the standards set for membership. Jack Brooks, President of the Association sees no end to the expansion and as dancers become acquainted with the fundamental patterns and callers and halls are available the acceptance of new clubs will no doubt continue. Arranging meetings with callers and club delegates, the Associated Square Dancers while not being set up as "authorities" feel that the organization does lend and assist in formation of groups, assignment of callers and acts as a levelling influence in the conduct of square dancing generally in the Los Angeles, area. The next Round-Up scheduled for February is now in the formative stage and details will be announced soon. Information concerning the Association and its activity should be forwarded to Leah Christensen, New Club Chairman, 8305 Campion Dr., L.A. 45.

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### SQUARE DANCING GETS INTO CHRISTMAS

Sam and Lois Aiello of the "Square Knots" at Long Beach, very enthusiastic square dancers, had a clever Christmas card designed for them by Elizabeth Whipple, of Laguna Beach. A red line drawing depicting dancers at four points of a square and a caller performing was labelled The Aiello Square and the recipients were bidden, "Merry Christmas Podners and Swing into the New Year".

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### CHANGE AND DANCE

The Clover Leaf Squares of Santa Monica will have a new set of officers when the club holds its opening dance of 1950 on January 6. Gene Decker takes over the presidency from Harold Sturrock and will continue with such innovations to make Clover Leaf one of the most interesting clubs in the Bay Area. Other new officers include, Vice Presidents, Richard and Irene Harris and Chris and Wanda Fast. Thelma Doane reports in as the new secretary and Ruth Patrick as Treasurer. The Clover Leaf Squares, meeting at the Ocean Park Auditorium in Santa Monica on the 1st and 3rd Friday has a real fun dance with Jim Munyon calling to upwards of 25 squares. Fran TeMaat, publicity chairman set up a novel bulletin board on which was posted pictures of all the old and new officers made up in the form of Christmas tree ornaments which was appreciated by all.

## NAMES GALORE

A little group of San Fernando Valley square dancers all got acquainted when they attended the class at North Hollywood Junior High School last September. They started that "coffee after the dance" habit, and now they alternate the coffee routine each week, at someone's house. There are sixteen dancers in the group.

As their dancing and their friendships improved together, the gang tho't they ought to have a name. They held a contest to find one and from the scads of offerings, they decided to become the "San Square Nandos". The Jack Berges were the ones who thought it up. Other members of the group are the Earnest Marshalls, Leslie Clarks, Gil Ranks, R.J. Oswalds, Miles Wilsons, Raymond Zieglers, and Ed Vaughns. The caller who got them all together is Leo Leffy.

They had so many names left over, they're willing to donate them to Sets In Order readers. Here are some of the unique names that must have come out of those coffee sessions:

Aching Backs	Hucksters and Honeys
All the Men Left	Laces and Graces
Boots and Bustles	Little Foots
Calico and Buckskin	Promenades and Promenoes
Calicos and Crows	Reel Squares
Cotton Eyed Joes & Janes	San Fernan Do-Ci-Dos
Dosey Smoes	Sherman Oakies
Eight Little Sisters	Sho Nuff Squares
Fair 'n' Squares	Square Footers
Fernan Doseys	Stomp and Strut
Feet as a Fiddle	Valley Forgers
Has Been Hoedowners	Vamps and Gramps
Heels and Taws	Y not B Squares
Harmony Squares	
Hopalong Casualties	

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### THE LAKEWOOD PROJECT

A novel and most successful system of conducting open dances has been functioning down in the Lakewood Village area for the past few months.

With experienced dancers constantly being "Groomed" by callers White and Roland, special Saturday "party" nights have been set up with four different callers each having their particular night to serve. In this way the folks dancing at the Lakewood Junior Hi have the opportunity of dancing many callers without leaving home. The callers Donhoff, Pattison, Hoheisal and Osgood like it too, for it gives them the chance to meet new dancers and take an active part in what is proving to be a most interesting community Square Dancing experiment. (contributed)



## YOUR TELEVISION SQUARE DANCE

In answer to the question "When are You going back on television again?" the 49'ers have a stock answer: "Just as soon as the *RIGHT* spot comes along, and not before".

On video for 44 performances during the past year, the group is just sort'a taking things easy till after the holidays. First on KFI-TV, then on KNBH and finally on KTLA the dancers were always pleased with the freedom as to script and continuity that was offered by the studios. The opportunity to present Square dancing in its own light and not molded in to another show to be styled as "corn" was a real experience and judging from the many thousands of letters that were received from the viewers, the show was a success.

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## MOUNTAIN MIXERS

Among the numbers of new clubs coming into existence is the Mountain Mixers of Monrovia. Officers are Fred Record, Whitcomb Overholtzer, Lester Williams, John Reeves, and Mrs. Kay Coughlin. It's a closed group meeting at the Women's Club in Monrovia and Bill Mooney calls for them.

One of the definite projects of the club is to keep "mixing". They believe it's important in getting acquainted and in preventing the forming of cliques. They try to dance well, to learn new dances as they come out, and just generally, to have fun.

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## MORE NAMING NAMES

Marvin Keoppe of Ontario won a subscription to Sets In Order given by his club for naming a square dance group called by Del Holley "Pepper Lane Squares". They meet at the American Legion Hall in Ontario, the second and fourth Saturdays.

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## JEANS AND JANES JOTTINGS

The way Charles Corbin has been handling the reins in the Jeans and Janes could set a pattern for successful small clubs. With limited membership and further limited guests, they almost never fail to come up with exactly seven sets. And with a set routine of membership invitation privileges, all members have an opportunity to secure guests, each of whom are presented to the group. It's a most friendly way of doing things and everyone is happy. Alternating between Jonsey and Ralph Maxhimer, the club gets a taste of two distinctly different types of calling from far away points to enjoy the hospitality.

## INDUSTRIAL SQUARES

Square dancing seems to get in everywhere, even into the busiest of industries. U.S. Electrical Motors of Los Angeles has, in the interest of personnel relations, promoted a square dance group called "US Squares", which meets every 2nd and 4th Saturday to dance to the calling of Phil Locurto. The group finds the square dancing has been a wonderful factor in making the relationships of the employees far more pleasant and harmonious.

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## MORE ROOM IN TORRANCE

Ideal accoustics and a danceable floor add up to a few of the reasons why folks seem to be flocking to the Torrance Civic Auditorium every Monday night for their Square Dance Larnin'. Success is such that a "Party" night with "live" music and all will soon be on the books for every fifth Monday. — (Kugler)

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## NEWS FOR THE GREEN SHEET

If your club has just elected new officers, is planning a special party or has celebrated an anniversary or some such and you'd like to see it included in the GREEN SHEET, just type it up and send it in to the Offices of Sets In Order. Deadline for each issue is the 15th of each month prior to printing.

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## WHIRLAWAYS GIFT CALLER

It was with some surprise that Dave Clavner received a beautiful silver engraved buckle as a gift from the Whirlaways. Bearing the familiar WAW, the buckle was presented at a pre-Christmas dance held on Dec. 20, 1949 at the Troupers Club in Hollywood. Dave, who has been calling for the club since it started, made a nice show of appreciation when he acknowledged the gift and stated that in return he could only give the club "More of the same" meaning more good dances in the future. Anthony and Marion de Sousa who have the club in charge have done a fine job in organizing and bringing the WHIRLAWAYS along, making it one of the outstanding invitational square dance groups in the area. More than two square of teenagers were introduced to the membership, being a newly formed section of the club and they danced right along with the grownups in fine style.



## CALIFORNIA'S MAGNET

Folks often speak about the United States being the "melting pot" of the world. During these past few years these same people have begun to refer to California as the melting pot of America. This certainly is true in square dancing.

New callers and dancers from all over have settled down to make this their home. For example, there's bewhiskered (and recently married) Terry Golden from Colorado and New Mexico who has set up shop in Yucaipa, California. Another Golden, also from Colorado, is Cal who not long ago won the Colorado State Caller's championship and who as a member of the Army Air Wing recently was shipped to Riverside, California.

All the way from Canada comes "Dusty" Jones, 6'2", and deep-voiced with a type of calling and personality that won many friends for him in the North.

Visitors too, find their way to California. The Manfred Holcks from Austin, Texas and Herb Greggerson (editor of FOOT 'n FIDDLE) from El Paso are just a sample of the hundreds who find their way to the Coast each year. Just about the fastest and most determined of recent travelers was A. "Benny" Benson from Idaho Falls, Idaho. "Benny" whipped into town one Tuesday evening in November; promptly lined up a square dance that very night and every night during his entire two weeks stay in the Southland. Reason for all the industry? Well the town of Idaho Falls boasts of 24,000 persons who know little or nothing about square dancing and Benson has decided that he will see to it that folks in that area will be deprived no longer.

### LISTINGS OF LOCAL EXHIBITION GROUPS WANTED

There is a constant demand on the part of clubs, church and service groups, hospitals and veterans organizations for representative square dance exhibition and demonstration teams. Most of the calls offer little or no monetary remuneration (that's no pay, bub) but where the facility is adequate and the audience appreciative the fun and satisfaction of making others happy and perhaps selling a few on the idea of square dancing as a hobby is pay enough. List your sets with "Sets In Order," CR 5-5538.

CHARLES LANGDON

Folks will be sad to hear of the passing of one of their happiest and most active members, Charlie Langdon, who passed on December 10th.

## LOCAL DEMAND FOR CALLERS EMPHASIZES QUALITY RATHER THAN QUANTITY

The demand for experienced square dance callers who can fulfill the requirements of handling a group at any level for a period of three hours has been consistently on the up-grade during the past six months.

A guesstimate has it that somewhere in the neighborhood of from 500 to 1000 new enthusiasts are entering the square dancing picture each week. Up to the present time, thanks to the facilities offered by the local boards of education and the Parks and Recreation Departments, there has been sufficient room to handle all those who have desired to take part in the activity.

The weakness does lie, however, not so much in the lack of a large number of callers to handle the jobs but rather in callers properly grounded in the fundamentals of square dancing. Up until recently there has been no set standard for any of the most commonly used basic calls. To overcome this, a large majority of the Southern California callers analyzed these fundamentals and agreed to follow this standardization in their classes.

Another problem is the order in which these various fundamentals are taught. A dancer learning from one caller and completing a course of six or eight weeks of instruction may, upon visiting another caller's class with an equal number of dancing hours, be completely bewildered by the so-called fundamentals that that group has been taught. Who is to say which is correct. Actually neither is wrong. However, this disconnected practice among the callers and teachers in the same locality only adds to a confusion and may possibly un-sell square dancing.

At present a survey is being made by the editor of Sets In Order to determine the most universally used order of teaching the fundamentals. Any callers and teachers, wishing to aid in this analysis, which will be published in the near future, should make a list of all the basic steps (swing, allemande, do-si-do, allemande A, etc) in the order which he introduces them to his groups. Lists should reach the office at 152 No. Swall Drive, L.A. 48, no later than January 15th in order to be included. Individuals submitting these lists will be furnished a complementary copy of the report as soon as it is released.





*Lookit that crowd!*



*done to perfection by Shirley and Jack*



*Oh, that hilarious "exhibition"*



*Jack Hobeisal calls*



*The rafters rang with noisy fun*



# MEET OUR GUEST CALLER

Just about everybody in Western Square Dancing knows Herb Greggerson and Pauline. Either they're acquainted with him personally or know him through his best selling "Bluebonnet Call Book." Herb has been all over the country presenting Square Dance institutes at leading universities and for Square Dance clubs as often as his schedule will allow. With Pauline he operates a Western Ranch Dance School in Ruidoso, New Mexico where callers and dancers from all parts of the country gather twice each summer for a week of instruction and square dancing fun.



With such a background and with many original calls such as the one printed on this page as well as a working knowledge of Square Dancing throughout the country, Herb is in an outstanding spot to do justice to his latest enterprise, as Editor and Publisher of *Foot and Fiddle*, the Texas Square Dance magazine which he took over last month. *Sets In Order* salutes the Greggersons and congratulates them on their new venture.

## Split the Ring and Around Just One

**First four forward up and back**

Couples one and three

**Forward again and pass right through**

Passing right shoulders with opposite head couples pass through but do not touch partner and do *not* turn her in place.

**Split the ring and around just one**

Active couples split from their partners, women going right and men to left, meeting their opposite lady behind couple two and four.

**Down the center we'll have a little fun**

**Pass right through**

Man number one with lady number three go in between couple number four, while man three and lady one go together through couple two. They meet in the center and pass on through.

**Split the ring and around just one**

Go between couples two and four.

**Down the center and pass right through**

Active gents meet own partners and pass through other active couple.

**On the corner with your left hand**

Just the Texas way of saying Allemande left.

**Right to your partner and right on by**

As you'd do it in a right and left grand.

**Left to the next and hold on tight**

**Swing her around if it takes all night.**

After passing partner with right hand each gent does a left "once-and-a-half" with his right hand girl, or the next one in line. The man then stands there with this new partner in *her* place.



**Same old gent and a brand new dame**

**Forward up and back again, etc. . . .**

Man one with lady two and man three with lady four go through action again (repeat until men return home with original partner, then do four times for sides.)



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Dancing New Year*

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I am about resigned to sitting at home with "Sets in Order" or one of Pappy Shaw's books and turning Mac, my husband, loose. The hobby is getting too fast and furious for a cracked-up jumping horse rider. The hind wheel's broke and the axle's draggin'.

The crowning blow came last evening—I had found a "spare tire" for my cavorting spouse, sat back to rest with a sigh of relief, when a dear elderly lady touched my arm and said, "never mind, dearie, they always come home to roost."!

Yours with my allemande hanging out,  
Anna Louise McCarthy  
Burbank, Calif.

*(Continued on Page 22)*



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## HAVE YOU TRIED "ALLEMANDE A"?

*Joel Orme, Northridge*

**Allemande Left and Allemande A**

**Right and Left and a half sashay**

After allemanding, give a right to your own and a left to the next. Now, as though this original right hand lady were your own, face the center of square, men take a right-left-right-pause (going to the right and behind this girl) while she goes to the left and in front of him with a left-right-left-pause.

**Re-sashay, go all the way 'round**

Retrace steps so that man is once more on left side of that girl then moving clockwise the man circles in front of the girl and back to place while she starts behind and counter-clockwise around the man.

**Four gents star in the center of the town**

Gripping the wrist of the man ahead of them, each man makes a right hand star and turns it clockwise half way 'round to the opposite girl from where he just left.

**Turn the opposite gal with the left hand 'round**

**Go all the way 'round**

Using a left forearm hook go all the way 'round that girl, stopping when you face a new corner from that position.

**Right to your corner pull her by**

Give a right hand to that new corner girl and go right past her in a reverse grand right and left.

**And swing the next girl on the sly.**

The first time through this will be your original right hand lady.

(Repeat again, then swing the opposite across the hall or some similar method to return to partners.)

---

## LEFTY DAVIS

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Lefty Davis, a very popular caller, now calling your favorite square dances.

Wearing one of Buck Bernie's new washable gabardine shirts.

Come and see for yourself the wonderful quality, the beautiful colors, and the many styles — at an unbelievable price of

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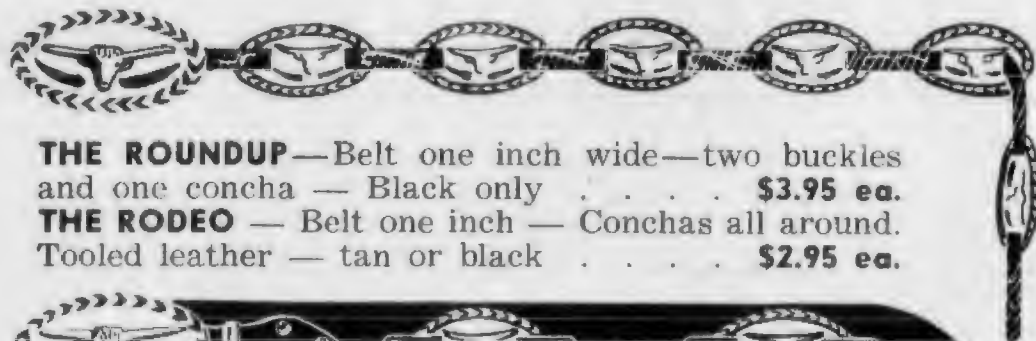
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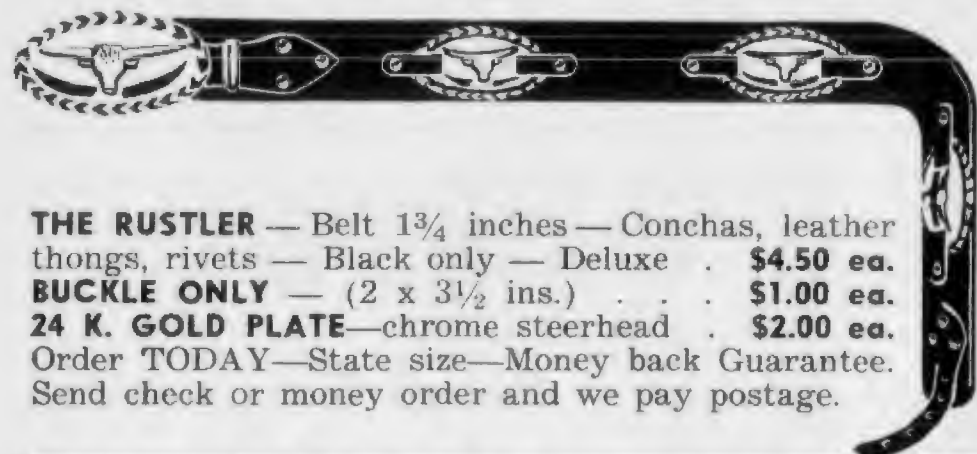


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**THE RORK COMPANY**

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Dear Editor:

I am glad to see the music listed with the calls in "Sets in Order" as it does solve one of the major problems for the beginners. As instructor for our clubs we tried to advise on the records our new callers would be able to "match," and then we crossed our fingers.

In the "truth is stranger than fiction" department, the back page cartoon of the November issue actually happened in our club about two months ago. Our thirteen-year-old son usually keeps busy at the pop bar but is anxious to get into the dance whenever needed. This time I'd given him permission to dance if he found an extra girl. He started towards different ones only to see them claimed by their partners. As he listened to the "one more couple here," he stepped out on the floor and said. "Three more here." And then as an afterthought, "And one for me!" A roar of laughter greeted this. Incidentally, we seldom choose our partner for the squares, preferring to mix them up with grand marches or the last partner from a progressive dance.

I am especially interested in the pictures that are captioned with the name of the figure the dancers are doing. Many of them are new to us, and still others show the sectional variation in styling. We don't want to have more than one left foot when visiting clubs in other sections.

Olive M. Lake

Leavenworth, Washington

### SquareDancified Advertising: .

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Kay Harrison, Mgr. Record Dept. ZE. 2224



## Second Promenade for South Coasters

The second "Promenade" of the South Coast Association of Square Dance Clubs is scheduled for Sunday, February 5th, from 5:00 until 10:00 P.M. in the Municipal Auditorium at Long Beach, California.

The need for this large dancing space is evident by the rapid growth of the Association since its inception on June 6, 1949. It has a membership of thirty-two registered clubs consisting of approximately 2,000 members, with new applications being received each month.

Officers of the Association are: President, Tim Oltman; Vice-President, Joe Crowell; Secretary, George Mayse; and Treasurer, Nancy Wyckoff.

## Square Dancer—New Generation

Fred and Marguerite Drake, from the original Harvard Squares group in Los Angeles, made their Big Announcement with the following poem:

Clap your hands and slap your knees  
Yell right out, if you please  
Lead to the right with right and left  
through,  
The Drake's got a boy and he's brand new.  
His Pa and Ma proudly announces  
That he weighs ten pounds and no ounces.  
On October 16th he came with a holler  
James Frederick is as bright as a new made  
dollar,  
So circle eight and jump for joy,  
Fred and Marg got a boy.

## L. A. Daily News Paints Square Dance Picture

"The present Square Dancing Bug" was the subject of a series of three daily articles on the subject of Southern California treatment of the activity which recently appeared in the Los Angeles Daily News.

Some 260,000 copies of each day's story brought a picture of the movement into the homes of many in the area who were aware of but little of the present growth and activity. Other Los Angeles dailies have made mention, from time to time, of the great spread of square dancing fun, but until this series no large local daily has attempted so thorough a coverage.

# Thanks

a

# Lot



For your ,  
wonderful  
reception to  
our Beginning and  
Intermediate Books  
on SQUARE DANCING.  
You have made  
this a marvelous  
Square Dancing year  
and we extend  
our wishes to you  
all for a bigger, better  
and most terrific  
Dancing Year in 1950



*Jack Hoheisel & Bob Osgood*



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**MEET THE STAFF**

For prime efficiency and slick handling of the distribution of Sets in Order in the San Gabriel Valley Association area, we cite Harry Longshaw, our circulation representative there. In addition to promoting sales of the magazine, Harry is President of said association and manages to get out square dancing at least three times a week. The picture shows him and his assistant hard at work wrapping and bundling Sets in Order to be mailed to the callers in his area.

Square Dancing at **RIVERSIDE RANCHO**

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Curley Williams and his Prairie Pals

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OL. 1916



# THE WESTCHESTER ALLEMANDE

(By Jim York)

**Allemande left and allemande Thar**

**It's a right and left and form a star.**

Just a regular Allemande Thar. So far, so good.

**Boys fly out, girls fly in**

**Inside out and star again**

Make the change like in Texas Star. Girls are now in the middle making the star and backing up — men are now on the outside, going forward.

**Stars above in the heavens whirl**

**It's the wrong way around to the next little girl**

**And Star again with the ladies in**

As you break from the star, ladies and gents go into a grand right and left in reverse direction, i.e. ladies going counterclockwise, gents clockwise. When they meet the next guy or gal with a left, they take the forearm grasp and go into the Allemande Thar with the gals flying into the center and backing up.

**Girls fly out, boys fly in**

**Inside out and star again**

As before.

**Shoot that star and find your own**

**Give a little whirl and promenade home**

Regular Allemande Thar ending.

(If you want it a little whirlier you may add the Texas Star full turn around in both places where the boys and gals are changing place in the star:

**Boys fly out, girls fly in**

**Full turn around and star again.**

## Novelty Calls Spell FUN

Seasonal themes for new square dances seem very much in vogue these days and since the publication last month of a novelty football square dance several letters from different parts of the country have contributed more calls dedicated to the "pigskin" theme.

A special call "It's Football Time" written by Lester Smith of Pico, California, uses a divide the ring pattern to utilize his call "First gent swing at the head of the hall, go down the center and carry the ball, . . . Allemande left with the corner lass and back to your partner with a football pass" . . .etc.

An original by E. W. "Bish" Bischoff is called "Rose Bowl Quadrille." "Bish" who makes his home in Northern California wants every one to know who he favors to grab the title in the famed Pasadena New Year's day gridiron classic, or at least he gets the idea over with such promenade patter as:

". . . Ah ha ha, hear that score  
California 40, and Ohio 4 . . ."

## Historical Facts . . .

(By N. Turk)

### about your Dance Costumes

Colorful costumes were originated in central Europe in Austria and Hungary by peasants for their folk dancing. The peasants' costumes were ornamented with embroidery in either geometric or floral patterns, with lace trimming or appliques of material or leather. The people spent a great deal of care, time and material wealth on their clothes for their dancing.

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## N. TURK

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---

**THANKS**

From Agnes Coombs' column in the Santa Fe,  
N. M., News, is re-printed the following para-  
graph:

"Every time a square dance subject looms to  
the point where it seems it must be aired and  
settled, along comes a copy of Sets in Order and  
therein we find a well written presentation of  
the subject, giving both pros and cons. The same  
problems seem to arise all over the country. I  
cannot help saying that Sets in Order has more  
glamour, clearer presentation of subjects, more  
story-telling pictures than any other square dance  
publication I have seen. I have also noticed in  
the last couple of issues that our Glenn (Ram-  
sey) has made a New Mexico Club the subject  
of nation-wide controversy with the program  
he sent in." (Sets in Order, August, 1949)

---

**KEEP IT SIMPLE—KEEP IT SWEET**

In square dancing, as in everything else,  
there always seem to be some "Joneses" to "keep  
up with." One of our leading designers of  
square dance dresses reports worriedly that he  
is being asked to make clothes for square danc-  
ing of heavy crepes, brocades, taffetas, etc., that  
border on if not actually become formal evening  
frocks. "It's going to be tough on the rank and  
file of square dancers," he says, "who can't af-  
ford these elaborate creations and might feel  
themselves outdone in their gay cotton prints  
and dimities. It's agreed that half the fun of  
square dancing is the costuming but if it gets  
out of hand to the point where a few dancers  
set too high a mark, it might not be so much  
fun for the rest."

It seems like what makes square dancing is—  
that it is the most fun for the most people and  
when too great complications come into any  
phase of it, whether in too many and too intri-  
cate dances or overdressing, it isn't good for our  
hobby.

---

**POME**

Now when I die don't bury me at all  
Just grease my feet with a butter-ball  
And slide me into a square dance hall  
From W. F. Kennedy, Crockett, Texas



## An Introduction—A Donhoff Original

Step right back and watch her smile  
Step right up and swing her awhile  
Swing on your corner like swinging on a gate

Go right home and you promenade eight  
The gents roll back with a left hand whirl  
And you promenade with your corner girl  
Men make left face whirl to get in position  
for promenade with corner.

The ladies roll back like a Chinese fan  
And you promenade around with your old man

Ladies make right face whirl to get in position  
for promenade with partner.

Oh by golly, wasn't that fun  
Now go right back where you started from.

### Smatters of Patter

#### FOR "ONE AND A HALF"

Meet your honey around the ring  
With an elbow hook and an elbow swing  
And you keep on swinging around the ring.  
You wind 'em up like a great big ball  
And you keep on winding around the hall  
You bounce 'em up and you bounce 'em down

And rustle that bustle around and around  
Oh my golly, I didn't know  
That old bustle could hustle so.

Swing 'em daughter, swing 'em son  
Swing that girl that weighs a ton.  
Swing 'em son, and swing 'em, daughter  
Swing that guy like you hadn't oughter.  
Swing those buttons, swing those bows  
Swing that one with these and those.  
Swing that curl and swing that comb  
Now swing that one and take her home.

—Dorothy Van der Walker, San Diego.

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# FIVE FOOT TWO (Mixer)

Here's a fine mixer that is being done in many sections of the country. "Red" Henderson of Spokane, Washington sends it in with the word that it's going "great guns" up his way.

RECORD: "Five Foot Two", Rondo 186.

FORMATION: Couples in circle around the room facing CCW. Man on inside, holding hands in skaters' position, right hands held above left.

DANCE: Moving forward CCW. Directions are for man, the lady can do the same or counterpart.

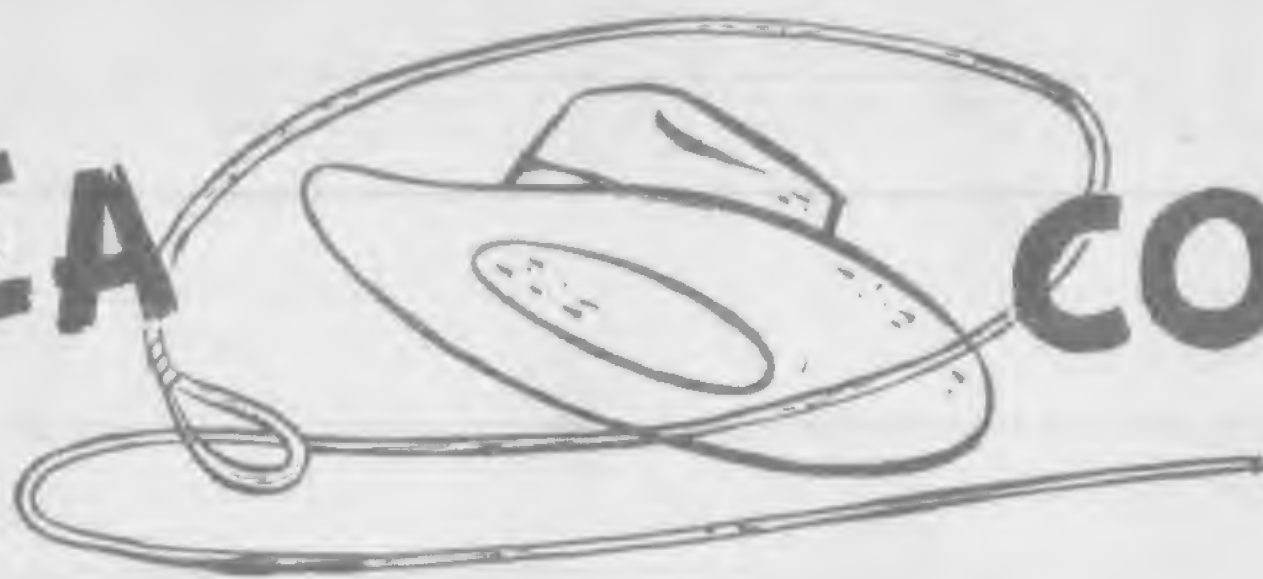
1. Two step left, two step right.
2. Walk (L), walk (R), walk (L), walk (R).
3. They drop left hands and the man walks or two-steps in front of his partner and at the same time takes the left hand of the lady ahead of him.
  - A. The men balance out and the ladies balance in.
  - B. The men balance in and the ladies balance out.
4. They then let loose of the left hand and hold the right. The man walks half-way around his partner and takes the left hand of the lady behind him.
  - A. The men now balance in and the ladies balance out.
  - B. The men balance out and the ladies balance in.
5. Now the man breaks with the right and swings a quarter of a turn to take the lady behind him as his new partner in skaters' position.

Here is a little jingle that goes with the dance:

1. Two-step left, Two-step right
2. Now—walk, walk, walk walk
3. Hold with the right and balance out
4. Balance in
5. Turn with the right hand half about
6. Balance in and balance out
7. Break with the right, turn a quarter about
8. And repeat from 1.



# IDEA



# CORRAL

## A CALLER'S APPRECIATION DANCE

This month the "Idea Corral" is more or less set aside for the caller who wants to do something a bit on the unusual side, something that might in a way say, "Thank You" to all his dancer friends who "grew up" with him and have helped make his dances successful.

Faced with just that desire, two southland callers decided to do something about it. First they talked it over. Would such a thing really do the job it was intended to do? Whom would they invite? If they just asked the newer dancers, then the old-timers would be slighted, and you couldn't overlook the folks in the middle. Finally the planning was done, most of the problems solved, and the following invitations sent out:

### YOU'RE INVITED TO A F-R-E-E SQUARE DANCE!

Doc Alumbaugh and Walt Byrne want to show their appreciation for the support their many clubs, groups and classes have given them in the past. The best way we can think of is to throw a rip snortin', bang-up free square dance on Sunday, December 11th, at the Paragon Ballroom in Monterey Park, from 2:00 to 6:30 P.M. Just so everybody will have a good time, we'll call for Beginners from 2:00 to 3:30, for Intermediates from 3:30 to 5:00, and for Advanced from 5:00 to 6:30. There'll be good music, guest callers and lots of excitement. Bring a friend or two if you like . . . we *hope* there'll be room for everyone.

ADMISSION: one "thank you"  
(from us to you)

Doc Alumbaugh and Walt Byrne

If either of the two men had any fears as to just how the dancers would receive such a

gesture, they were dispelled as soon as the afternoon started. More than 600 persons showed up for the fun. Besides Alumbaugh and Byrne, seven guest callers; Del Holley, Cliff Roe, Walt Woolford, Lorry Schocklee, Walt Bowman, Bill Brown, and Warren Petersen added their tips to the dancers' enjoyment.

Harry Longshaw, President of the San Gabriel Western Dance Association was present and made an appropriate talk; Charlie and Betty Quirnbach gave a beautiful exhibition of the Skater's Waltz; there was a fashion show by the Sally Goodin Shop of Alhambra, who, together with Suzanne's of San Gabriel and London Shop of Pasadena, furnished door prizes. Good, danceable music came from the combination of Bonnie Lee, George Hargroves, Earl Willis and Herman Boone.

Summing up the afternoon and the idea, "Doc" said, "Sometimes we callers tend to forget that a little thoughtfulness of this sort can not only weld us in tighter friendships with our dancers, but gives us a chance to be really proud of our work and of this hobby of ours."

### ON LEARNING ROUNDS

Edwin Vaughn, of the Toluca Two-Steppers, suggests a thought for those beginning square dancers who are having a tough time mastering the rounds. If you have your own friends in the set with you, couple number one can buy the record and get the instruction for one round, say, the Varsouvienne, and learn it thoroughly. Out of class they can teach the other couples the finer points. Couple number two could do likewise with Black Hawk Waltz, or some other round dance, and so on around the square. The set could learn four round dances well that way and be ready to start all over again.



# DANCE INDEX TO VOLUME I

## 1948—NOVEMBER

"Allemande Left and Away You Go"

## 1949—JANUARY

"Forward Six and Back You Blunder"

"Texas Tornado"

"Triple Allemande"

## FEBRUARY

"Chase the Rabbit, Chase the Squirrel"

"Cheyenne Whirl"

## ROUNDS:

"Betty Blackhawk"

Two Allemande "Breaks"

## MARCH - APRIL

"Texas Star"

"Spinning Wheel"

"The I.Q."

"Yucaipa Twister"

## MAY

"Birdie in the Cage"

"Double the Dose"

"Susie Q"

## JUNE

"Forward Six"

"Four Gents Star"

"Three Quarter Chain"

"Cow County's Allemande"

## JULY

"Glory Hallelujah"

"The Ole Mill Wheel"

"Hinkie Dinkie Parley Voo"

Allemande "Break"

## AUGUST

"Cowboy Loop"

"Rancho Grande"

"Life on the Ocean Wave"

## ROUNDS:

"Susan's Gavotte"

"Lili Marlene"

"Circle Schottische Tag"

## SEPTEMBER

"Two Little Sisters" (new style)

"Lonesome Gents"

"Ladies Three Quarters Chain and Sides Divide"

Square dance fundamentals.

"Forward Six and Make an Arch"

"Allemande Left and Gone Again"

"Allemande A"

Allemande "Break"

## OCTOBER

"San Antonio Rose"

"Kansas City Do-si-do"

"Arkansas Elbow Swing"

## ROUND:

"Swingola"

## NOVEMBER

"Inside Out and Inside In"

"You Call Everybody Darling"

"Two Stars in the Night" (also called "Venus and Mars")

## ROUND:

"Waltz of the Bells"

## DECEMBER

"Forward Six and Pass Right Thru"

"Hayloft Polka Square" (also called "Polka Hoedown")

"Cat's Miaow"

"Liza Jane"

"Clancy"

"The California Cog"

"Allemande Left and Allemande Oh"

## SQUARE DANCING AT WINTER CARNIVAL

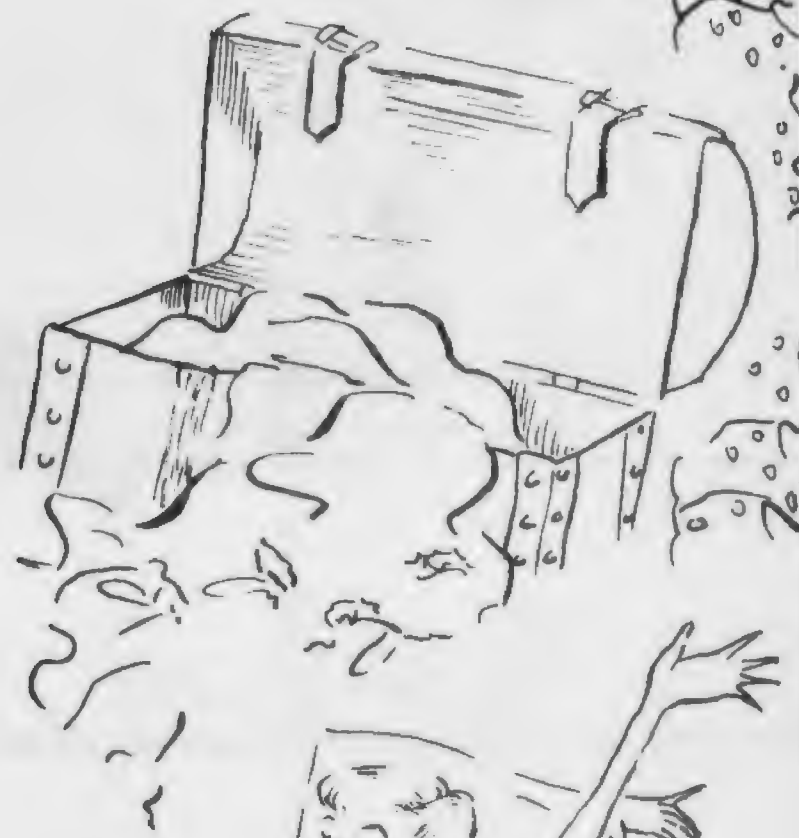
Word comes from Minnesota that a big Square Dance Jamboree will form an important part of the famous St. Paul Winter Carnival, on January 28, 1950, in the St. Paul Auditorium. Seven local callers—the best in the twin cities of Minneapolis and St. Paul—will be present, and a fourteen-piece orchestra will provide the music. During intermissions folk dancing will take over the floor. Ralph Piper, topnotch caller, of the University of Minnesota, is chairman of the Advisory Committee, working with the St. Paul-ites, who put on the entire Carnival. Two hundred squares of dancers are expected to appear, and will be photographed for newsreels and television.



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S.I.O.-3